

LURKING INSIDE...

BATCHELLER'S BRUSH UNBOUND! ENTER BLACK LODGE VIDEO! TALES FROM THE CRATE! MORE FUN STUFF!

























GREETINGS, VIDEOVORES!! 1 wo

Another issue of languages is finally ready to be command for as that seems one thing lift these to write the editorial. In past issues, I've talled about how such of a community extrate within 198 fandon, and boy it excites us to be able to connect with the other folks who are just as enthusfastle when it comes to Vis and nostalgal in general, a strong portion of that community is represented within these space, and marks 18 # 3 with the cost collaboration yet, That

stickers not.

I also recently stumbled upon the fasiliar quite "here is nothing new under the sum but there are lots of things we look have a really and see that about 100 miles in that seems it really under se that about of the state of the seems of the seems of the seems and original ideas are searce, it only seems and original ideas are searce, it only seems natural that we solve to the old in search of novel things. Section, its, as this kine promity presents once really cool, seems of the seems of the

what Ambrose Rierce was actually talking about, but that's where sy train of thought took me. And in closing I'd like to share with you fine LM readers a few tips on better living eat well. love your family and

friends, exercise your imagination, and listen to The Misfits... Keep those eyelids peeled and glueds - JS

Please email questions, consents, suggestions or tell us about a flick at LunchmeatVHS&Gnail.com - New, don't be shys

For a one-year subscription (* issues) and some surprise goodies please send \$70 to:

LUNCHMEAT 710 Glendalough Rd. Erdenheim, PA 1905s

Please be sure to specify which issue you would like to start with and give us your full name, address, and whatever other

information you think well need.

Check, money order, or well-concealed each is accepted, we are willing to trade a one-year subscription for AHMIN Real Monsters' cartoons, any cookbook by vincent Price, or a top loading VCR

cartoons, any cookbook by Vincent Price, or a top-loading VCR (woodgrain is preferable).
Single issues are available for %, but subscriptions will give

ingle focuse are available for %, but subcorption of the second of the s

RTWEST W H D

Here are the answers to the Zombie crossword in

crossword in
issue # 4.
Thanks again
to all who
sent it in!

LUNCHMEAT KITCHEN STAFF

No.

Co-Editor Ted Cilber

Cover Design Tanner Toft

Josh Schafer Jay Speis utributing Vriters

Ted Gilbert
Ted Gilbert
Rob Hauschild
Louis Justin
Aaron Lange
david i moore
Josh Hohafer

irth of Slithis"

LUNCONNAT would like to thank the following people for being exemplary individuals and excellent friends: Jonathan Canady, Bob and Cheric Schafer and Yed and Studio dilbert traperior parental unital Jos Nos Alfaon Hasthan

parental unital Joe Ros, Alison Sustani, vince Cornelius, Grey Alexander Ginell Puttrid, david; a score, John DeSentia, Sculetting, Jores (Sex. Pig. and Kevin Sculet of Translation of Color Published Susser of COID

PLEDGE NIGHT (1990)

Scarlet Productions Director Paul Ziller Screenwriter: Joyce Snyder Imperial Entertainment Corporation (1990)

A hand clutching a banana energing from a graffiti-infested toilet and "music by Anthrax" in the gredits these are the two things that made me want to see Pledge Night Pirst-time director Paul Ziller. obviously influenced by low-budget slasher films of the previous decade, was probably sitting around watching Animal House and decided it would have been cooler as a silly horror flick It all starts during "Hell Week" at the Phi-Epsilon-Nu frat house. Six new pledges must endure a full week of torture from their brothers to prove their loyalty. Things kick off like a typical college party sovie until a pledge that was killed in the same house 20 years earlier comes back from the dead to seek revenge.

The first half had me second guessing if this was even a horror film, but I gotta hand it to Eiller here - the hazing scenes are all pretty creative and should make even the biggest horror buff cringe. During the "cherry races" the pledges pick cherries off ice blocks by pinching their ass cheeks together and then have to carry them across the finish line. The losers have to "swallow the spoils of war" and yup, you suggested it out the winners' butt fruit One pledge is blindfolded and forced to est fake poop from the toilet snother's face is speared with honey and then covered with live rouches. The kills are just as inventive; a cherry bosh sakes for an "unconfortable" explosion; thines wo wrong in the kitchen when a cake mixer is shoved down a girl's throat. and a sorority girl meets her shocking end when a radio is thrown into

the bathtub Willer's main focus is on the haming and killings (that's part of the reason why we watch these lost gems, right? and tries to keep our attention with a few boob shots. Pledge Night's storyline is not worth a full analysis, so here it is in a nutshell: Mon warns her son that a pledge was once killed in the house crazy college antics and partying ensue: the "spirit" of the dead pledge somehow takes over the body of one

of the brothers we learn his name is Acid Sid; he kills a bunch of college kids; they try to figure out how to kill him; the cops don't believe them the pledges finally kill him, but is he REALLY dead? The film ends with an all too predictable twist. Now that we got that out of the way, let's nove on.

it even exists!

The shining moments of the film are Acid Sid's terribly delivered one-liners, which add humor to the disloque but also strip him of any chance of actually being "scary" this shoddy acid bath make-up doesn't help either). My favorite bit is from the cherry bomb kill scene: Sid shoves a firework up a frat brother's butt and before shooting fire from his fingertips to light the fuse he says "Need a light?" Yes, that actually happens! Did I sention this guy can also disappear into thin mir? When Sid makes another kill and the pledges find the body, he says "Bunner, huh? So, where are the chicks?" All in all, Pledge Might plays out more like a "horror comedy" (especially during the poorly orchestrated fight scenes) and it's obvious that Ziller was just having some fun with this one. It's a buspy first effort, but can be a fun ride if taken at face

value. Imperial Entertainment Corporation released the VHS in 1990. There are several European DVD releases from 2000, but I highly doubt there is much demand for a US DVD release. The film has also been disguised as Death Night or A Hazing in Hell so keep an eye out for

those titles. The VHS is available on Anazon for around 15 bucks. In closing, here's some film geek trivia for all you horror (and Anthrax) fans in addition to providing the soundtrack front-san Joey Belladonna has a brief cameo as soid Sid during the flashback scene (unfortunately the resurrected Sid is played by a different actor). Now if you'll excuse me I need to track down the Pledge Night soundtrack . . . if



PLEDGE NIGI

THE JITTERS (1989)

Skouras Pictures Director John Fasano Screenwriters Sonoko Kondo and Jeff HcKay Prism Entertainment (1997)

The novie so nice they had to give it two taulines, Slow-motion fight sequences, old-man kissing, Anglo and Asian relations, and generally low-budget special effects manage to entertain barely enough to make the basic storyline periodically enjoyable. More significantly, The Jitters provides the answer to the pertinent question: Is there a Chinese version of the vampire? The file's answer yes, kinds. The Chinese vampire exists in the form of the folkloric creature known as the Kyonshee.

The characteristics a Kyonshee possesses are sultifarious and puzzling. If a Chinese person is killed presaturely by an evil force, then the deceased is stuck between "ascending the dragon and descending the dragon" (the Chinese version of heaven and hell). In this state, the deceased will become a Kyonshee stalking the living until someone plays the "chimes of the dead," which focuses their energy to attacking the evil force responsible for their death. The Kyonshee can be controlled if a caretaker, or any other unqualified person with free time, writes a cacred script in chicken blood on a yellow strip of paper and sticks it on the monster's forehead. If the script falls off, the Kyonshee will hop around while noisily wheening attacking whoever stands in its path. This creature shares the fangs, pale complexion, and creepy long fingernails the traditional wampire possesses, but it can be deterred by the sound of someone blowing into a stick of bemboo. Interestingly enough, the fixed are positioning initates Frankenstein more than

So, the plot a hardnessed, predominately white street gang comprised of doughy, dis-witted thirty-somethings creates panic in Chinatown with numerous murders and aggravated burglaries. When an elderly brica-bras merchant tries to defend his store from destruction.

he becomes the nameless gang's latest casualty. Tony Yang Sr. and Yony Yang Jr. a father and son team of the aforementioned caretakers (the eldest portrayed by film legend James Hong), take the body from the funeral home to their warehouse packed with other recently deceased Chinatownies in an attempt to help these future Kyonshees ascend the dragon, and not attack members of the general public. When the former merchant's yellow paper falls off his recently monstrously transformed forehead he hops out of the warehouse to his store where he begins to attack his niece and her boyfriend. The Yanen retrieve the living-dead creature before it physically harms anyone, educates the young couple on what the creature is, and ultimately prepares the group of creatures to

battle the evil gang running the streets of Chinatown. The Kyonshee monster gag wears thin after a few minutes destroying the typical viewer's ambition of making it to the credit real. However, one scene takes over the entire film elevating The Jitters to an astonishing mess of 80s horror movie legend. In this scene a Chinese nember of the gang is bitten by a Kyonshee and dies after a plan to scare prostitutes goes awry. The special effects used for his transformation into an evil Evonshee (one of the pre-determined descenders of the drawon) could compete openly with Rick Raker's transformation effects in the classic film An American Werewolf in London Unfortunately as soon as this scene ends, we are stuck with the

same uninspired junk that we had momentarily grown unaccustomed to. This film is noticeably politically incorrect to the Chinese population. Their accents are exaggerated, professions are trivialized, and the gang even invents a slur directed specifically at Chinese vampires. The most offensive aspect of these xenophobic target points is that the most obvious and much more entertaining stereotype is unfairly absent Chinese Martial Arts. The fighting style of the Kyonshee is extremely limited as they can only hop up and down while their arms renain in a fixed outreaching position. If these living dead creatures could fight with extraordinary power, rename themselves as the Jow-Ga Kung Pu Vampires, and form a task force geared towards keeping villains out of Chinatown, then this movie could be great. Instead we are provided d Earth U.I. with a feelish creature that is too silly to be scary and too limited to

be entertaining.



FRANKENSTEIN GENERAL HOSPITAL (1988)

New Star Entertainment Director Deborsh Romare Screenwriters: Robert Deel and Michael Kelly New Star Entertainment (1983)

As campy horror parolies go Prankenskain Conneal Rocapital is not exactly the cream of the crop, but I doubt would expect otherwise from a 1800 riporf of Toung Final Republic Prankenskein. The elements borrowed from the Mel Brook Herne are used less in homage than as Guden you to get a script started. The film gives us the great-grandson of the original doctor Prankenskein who now goods by Trankensheiner so an not

started. The fills gives us the great-grandson of the original doctor Prantisentein who now pose by Translorments or on an ot to make support of the properties of the support of the support of the stilly while in brooks fills, our Prantisenthers also fill the distribution of the support of the support of the support of the distribution of the support of the suppor

is almost complete but lacks a brain where the Brooker fils one for mutthe dillineas (Uger thinks the brain belonged to assesse massed "Mby Horenal" this film goes for outlandish abundity, the doctor nends Iggy to a local funeral home where the body of a tennag genius who just passed away happens to be recting Iggy, unable to tell which body belonged to the genius whince up taking the brain of a horay

the control of the co

styles of comedy running through the film the over the top and shameless type of 500 comedy that occurs in the color portions, and the 50s soi-fi parcely that characterizes the black and white parts. In always a sucker for a good 50s ctyle mad-openitaits laboratory!

Humor in the film comes in a mixed bug that runn the whole opentum of commines from punifully to delightfully. The sudience in treated to a healthy does of campy SMM and gover, lost nurse obser abound on well as their undoubted bedien, and coutten in completely thrown to the wind as the motors oppose the deadful one-limiters in rapid first feather. In a particularly cheeny sequence, a dooter reprimands his manistrant for splitling a tube of acid, declaring perspectly?

haven't dropped acid since the sixties" Some comedic highlights involve a spilled urine bag and an absurd parody of the classic blind girl sequence.

This tape doesn't seem to be too hard to come by there a quite a few opine floating around on elay the prices look a little steep, ranging from about \$10 - \$80\$, but if you can find it at a file a market or yard cale onap it up fibree almo appears to be a booting varrion available on DYD; can't people for the quality and furthermore, I would say that this is one of those low-budget oddities that can actually be improved by once jumps and lines and the grattle num of the



JUDGEMENT DAY (1988)

Magnum Entertainment Director: Ferde Grofe' Jr. Screenwriter: Ferde Grofe' Jr Magnum Entertainment (1989)

Judgement Day isn't exactly an original title (except for the fact that it's misspelled) Multiple films in different genres all have used this title to categorize their storvline as one with an extreme sentence or outcome. To pull this irrevocability off on screen, filmsakers used big stars to garner impression on this importance. The 1998 direct-to-DVD release Judgment Day starred the original gangeta Ice-T: Terminator 2 Judgment Day starred bodybuilding bad ass Arnold Schwarzenegger, and this 1988 VHS only release is no different as it stars The Joker himself, Cesar Romero, as the stylish and mysterious Octavic; the only person with the experience necessary to help two diswitted Americans face the devil in Mexico.

Pete and Charlie are a couple of twenty-something American guys fresh on the scent of adventure in a foreign land. The boys travel to México on a quest for balmy palm trees, gorgeous girls, and to sip rum punch on the veranda of their very own hacienda (just as someone with even lower intelligence might venture out for "senoritas and margaritas". After their bus gets a flat tire on the way to their beachfront destination they make the rational decision to follow an elderly woman to the village of Santana (which is nine niles away on foot) instead of waiting two hours for a new tire to arrive. They are rewarded by their illogical judgment with a pleasant Mexican village where all the residents are hastily deserting their residences.

Pete and Charlie eventually learn the reason for the

locals' behavior. 300 years earlier, during Santana's infancy, a deadly plague was killing all of its inhabitants. The founder of Santana remedied the situation by making a deal with the Devil to rid the disease from the populous. In exchange, the Devil demanded the souls of every man, woman and child. The founder entered in a contract with the Devil to ensure the survival of the weeblo. Santana lost its soul (although, arguably, you don't need soul to play fazz fusion guitar for middle age woment but there were certain clauses to this agreement and Satan was tricked into accepting the souls of Santana for only one day each year. For this one day in Santana, if the devil and his minions find you you will be imprisoned for eternity.

Pete and Charlie understand that this folklore may have some legitimacy, but considering they just walked nine niles and are looking for adventure, they decide to stick around and see how evil the Devil really is. Plus the town has cold beer which in their minds is an even more important reason to stay the night. However, as the sun sets and as their buzz wears off they realize the danger they are in and decide not to face the Devil and neek any shelter possible. These decisions and events lead then to Octavio's mansion, where the hospitable and entertaining host offers them everything they need to avoid the curse of the Devil during their stay - which for these two dusmies still isn't enough

Streets full of fire dammed civilians paraded through the streets in shackles. Satan's tortuous helpers whipping anyone in sight, loud beating drums, shrieks of kittens, and the Devil himself depicted in this flick will make you wish that your town would become hell for a day every year, Judgement Day may not be filled with the crazy parties and loose women our protagonists were seeking it does, however, offer the next best thing hell on earth



arth U.I.

NIGHT TERROR (1989)

Magnum Entertainment Director: Paul Howard

Screenwriters: Paul Howard, David C. Lee and Michael Weaver Magnum Entertainment (1989)

The no-budget, foul nouthed anthology Might Terror is another one of those VHS gens that sat around on the back shelves at the Most and Pop wideo stores cellulaid rotting and collecting dust, going unnoticed by the casual novie fan, just waiting for you hardcore horror fiends to exhuse it from it's tonb! Anthologies always need a ginnick to connect the different segments and Night Terror is no exception. Here we have an insormiac (Jeff Keel), who's being kent in a hospital for recurring nightmares in which a giant bold killer, who claims to be Death himself, stalks him through ceneteries and shostly hospital hallways, slitting the throats of the staff with a huge machete. The thing is, Jeff's insonnia gives him the ability to look into the nightmares of the other patients at the hospital, and these dresss become our "night terrors"

The first segment, "Stuck with the Drinks", is a real hoot and features a Murray Head look-alike, and self-proclaimed "master cocksman", Rick (Guy Ecker), who steals a shy buddies date by pretending to be him over the telephone. Rick's invited to her Halloween party, and learns pretty fast that there's something a little strange about these party goers Clike the giant, bloody Pentagram on the wallD. But Rick's lust for some poontang is strong. so he stays and waits for his mystery girl. When she arrives, she wastes no time in jumping his bones, but unfortunately for Rick, the party-oers happen to be members of a satanic cult and Rick is the ultimate Hallows Eve sacrifice Topless ritualistic nurders and the

hypnotic party tunes give "Stuck with the Drinks" a fittingly dreamy atmosphere.

The less campy middle segment, "Ride the Whirlwind", revolves around a couple of sleagebag investors planning to tear down a historical roller coaster to make room for a skyscraper. They piss off the vengeful spirit of a carnival barker (Sterling Macer Jr.) whose presence is accompanied by ghostly organ susic! The cigar chomping barker and his creepy smile are the stars of this segment. You can probably guess what happens to the investor who decides to make a little drunken nighttime visit to The Whirlwind!

"Yeddy Bear", the final "terror", is the stuffing in this turkey, and is well worth waiting through some of the tedious sections in the early stories. Three street hoods in debt with a nasty gangster, decide to knock over a toy store run by the reclusive Papa and Mana. Papa has a habit of treating the toys as if they're alive, and one Teddy Bear even talks (with a voice over that sounds like a downs kid suffering nasal congestion). The heist doesn't go as smoothly as planned and one of the hoods shoots Papa. but Papa yows revenge! The toys prowl the night, picking off the hoods one by one. Watch for an extra eerie scene Where a porcelain fester grows to life size and backs a man to pieces with an axel This segment is accompanied by a simister (and catchy) score. Ten

bucks says it's stuck in your head after the novie. Wight Terror seems to have been a one shot wonder for director Paul Howard (I'm wondering if the whole cast and crew didn't fall into an infinite black hole), which is a shame as he showed some solid directorial talent, regardless of the subject matter. The movie flows rather smoothly, with decent continuity throughout the wraparound. The acting is anateur, and the writing is lackadaisical (with more self-narration than Captain Kirk during a star log), but it only adds to the overall charm of Night Terror. Kudos to Scott Griffith and Walt Menetrey for the excellent score!

ICHT FRRO AAGNUN

JENNIFER (1978) American International Pictures

Ventron Video (1985)

Director Brice Hack Screenwriters: Kny Cousins Johnson and Steve Krantz

After Stephen King's Carrie came to life on the big screen in 1976 MI and stained American prom might traditions with pig blood, director Brice Mack followed suit with Jennifer a lower-budget replice of the some concept: female high school student pushed too far, seeks revenue on her classmates using "special" powers. Carrie's box office success created a wave of copycat films, Jennifer being the most obvious, and its impact resonated during the 80's slasher era with supernatural high school revenge novice like Svilspeak and Slaughter Wigh, Carrie and Jennifer are almost identical, with a few plot adjustments made for the latter, most notably the catalysts Jennifer's over-bearing father Luke replaces Carrie's nother Margaret; Sandra Trenayne, the ringlender who

taunts Jennifer, is the case character as Chris Hargenson, the brains behind Carrie's downfall. This toxic combination of psychotic parents & cruel classmates in both films is what causes our lovely ladies to snap. We begin at Greenview, an all-wirls private institution, where a popular clique harasses Jennifer, played by actress Lisa Pelikan

(Ghoulies 1985), Sandra is on a mission to make Jennifer miserable, She fits every stereotype of her character, and Daddy is a rich Senator who pays off the Head Mistress. Her crew of spineless minions smoke digarettes and snort speed like good private school girls Jennifer is always the scapegoat when the "cool girls" cause trouble, and the victim

of many pranks (breaking rotten eggs in her locker and trying to drown her during swim practice), which worsen as the plot progresses. Martha, a servant who relates to her struggle offers Jennifer advice on how to deal with the girls, adding spice to the film with her witty and unintentionally bilarious delivery.

The film cuts back & forth between school and Jennifer at home with her disabled father, Luke, who runs the local pet shop and treats her like a slave. These two locations are where Jennifer's rage begins to manifest Luke goes off on frequent religious rants, trying to convince

her to come to terms with her power. Jennifer has a strange connection with the animals in the shop, and we learn that as a child she commanded serpents." Clues to her power are strategically placed around the house, such as a newspaper clipping with the headline

"Jenny the Miracle Child." During a series of flashbacks, we discover she was responsible for the snakebite death of a young boy in their old town, in front of a church congregation. The novie drags slower than a turtle on vicatin spending too much time on the events leading up to Jennifer's final moment of

revenge. When Jennifer finds a nutilated kitty in her looker (this is the first time something is killed in the film by the way, she finally gives into her power and asks for the "vengeance of the wiper." Here we are rewarded for sitting through over an hour of boring high school drawed Sandra & the gang kidnap Jennifer and lock her in the trunk of a car. The sequence of shots of her gagged with duct tape inside the trunk are stylish in the vein of Suspiria, with great use of red lighting effects. creepy organ music, and reverb echoes of Luke's rants. When Jennifer energes from the trunk and uses her power. HUGE snakeheads come out of nowhere killing everyone in sight in slow motion attacked Sandra tries to escape but a huge snakehead pops up in the back seat, bites her, and flips her car for the climax I won't spoil the final scene, but lets just

say Jennifer gets her revenge Lost in the shadows of Carrie I doubt this film will ever see a DVD release. You could fast forward through the entire film, watch the last 15 minutes, and get the same effect. But if you decide to mit through it, the snake attacks and terrible special FI at the end are well worth the wait

John DeSantis SHIET IS THAT WHAT WE LOOK LIKE INSIDE?? YOU CAN'T walk around in year bone Next best thing is this NUMAN SKELETO

SHEAT-







A foothigh model, scaled from a 6' man made of BOME WHITE flexible Superion, N

John DeSantis

SOUNDTRACK TO AN APOCALTPSE

INTERVIEW WITH TONY RIPARETTI BY david j. moore

Composer Yony Edysardii has been couring sorder for some than two decedes and it is had longtime collaboration with genre operalists libert Pyrus that has defined big corner, row 1008 Medicactive presentation of the collection of the collection of the Secretary Cloth has of an industry superior that the Secretary Cloth has of an industry superior superior services related to the collection of the strategy looks are lated in the superior superior superior than the collection of the collection of the superior superior thin such that for of great Interest that he has contributed units to seem of later Fyrum poor apposition of the privacy of the privacy of the privacy of the superior superior than the collection of the colle

the I consider specif a fan of Albert Pyunin nortee, and out of all of the port-apostalytic fillian he's done, I think your score to Geogra Done in parhape the trepresentation of your tallent in these fillen. Buty critics and soviegoers regard his fillen as corte and soviegoers regard his fillen as corte and once, he makes great end of the world soviego. On the lattle bit about how you statk a little bit about how you started working with Albert Pyun started working with Albert Pyun.



THE TR glad you endoyed that soors. I think it was in a sound it was in a band at the time, and I year the main a band at the time, and I guess the sunic supervisor of Audioscitive Dreams had beard soos of our songe, and be had up play his soom songe from the like the time. So we will look so copy in the fifth, and theref oilled up one day in the midst of all thin and short will be the sound to the fifth and an about, Taxwe you ever done any sooring for filling and an look.

and "yes" which wed never had done Chughal and he had us do one scene, but we ended up doing about three or four somes for that sovie. Since then, I have worsed on most of Albert's films, we did one song for Badloostive Dreams called

dis: Did your band at the time have a record deal, or were you guys floating around on the club circuit?

TR We were on Planet Records, which was a Bichard Parry label in 1.A. The band I was in we were together for a long time. We played together from when I was 12 to whom I was about 23. We had a fee albums and did the touring thing, but I was just happy to start doing some films. I knew that if I want't doing a grade "M" thing, the road was just not a good place to be. I wanted to do music and still stick around if I could and scoring gave me that outlon.

dis Do you think that Pyun is the direct result of you being a film composer even to this very day?

pro the year like the one when gette as a diamone when had our bettlen it the beginning, for the first it don't know he wanty films. I had a partner and we had a studie long-ther fin 1.5. We did the films and we had as do one point in the late significant in the late that the significant in the late that the significant in the late significant in the late of the late significant in the late of the l



pretty tig latitude wision has been great I endys the files is does and I timin know any underrured. People have reculty been giving him a bad deal. They have to look at the files in a different light and if they do see them in a different light and see what he does and how he shouts these files if they'd realize how he shout these files with shoultely no somer, they would take a different look at what he

dis I agree. Ever since I saw Cyborg, I've always admired his style. I mean he used the sets intended for the Markers of the Universe sequel for that movied He came in and saved the day for colan / ulobus!

THE I did the roome for that too, but its not on it.

Albort got keided off the picture, and when that
happened, everybody who was working on part got
tielded off the picture, and I was one of them. I had
finitised the films it was probably one of the best
rooms I've done.

Nobody has that, the guy who was hired to rescore it besidesly ripped us off because they were using us as a temp. He did a much worse vermion of what we did. Nobody's ever heart my score for that. I'd like to get my score out, but I have no idea how to get it out there.

djr. None of your stuff has ever been released,

satually. That mucks:
The Team ! I listen to call these other guyd moores, and
! think: Teach, my stuff nounds good! I is a little
to d a different thing, 'in totally unschooled, and
! just do vind! I do and because Albert is usually
pretty ament, alliough he's begin, I kind of do
pretty ment, I listen the law long, I it is really
full to the company to the company to the really
full to man. I have long it my the begin may
full to the company to the company to the really
full to man. I have long it was been may.

djs: What, if you can put it into words for the numically impaired masses like myself, did your score to Cyborg sound like?

The Well, bids comes had a lot of frames in it. By studied portions in the tisse was a farmant, no lines of studies parties at the tisse was a farmant, no lines are smallerly on a crollectual, cound like you can be a farmant of the lines were a lot of guilars with farma and stuffer. Freety leavy, it was great, it worked with the lines of the lines were a lot of guilars with farma and the worked with the lines of the lines which is the lines which the lines which we do not in that the place where the lines was the late where it is the lines was the lines which lines who lines there is the lines was the lines which lines was lines which lines who lines which lines was lines which lines which lines which lines was lines where lines was a line where the lines was lines which lines which lines was lines which lines which lines which lines was lines which lines which lines which lines which lines which lines was lines which lines which lines which lines which lines which lines was lines which lines which lines which lines which lines which lines was lines which lines was lines which line

djs: The future in Cylory is so incredibly bleak. I almost look at that movie as a horror movie. The landscape and post-holocaust reality presented there is horrifyins.

TR Yes, very bleak. I don't know if you've read The Hond by Cormac McCarthy, but it actually reminds me of Cyborg.

dis reah, they roust a baby on a spit in that book!

Remember that? TR Caughting) Yenh, it's pretty dark. It reminded me of Oyborg in its darkness. Albert's the nicent guy, and you woulder where he gets all of this dark shuff,

dis his name is still on the credits though.

The His mass is still on it, but he wanted his name off it. They wouldn't take it off.

djw Is it still a fair representation of his original

THE They recut it. He was upoet too. Van Damme didn't like the action momen, and he had enough power at the time to kick Albert off, and consequently, the editor and the componer had to go, too. Everybody was drowned.

diss was Knights the next post-apocalyptic score you did for him?

TR: That's what I remember.



TONY HARD AT WORK IN HIS LAB!!

djz I like that one. A lot of people complain about the ending, but I like it. It's open for a sequel that never came.

The Third wom a fun com. It was just no. 1d year and an advantage existing some pulsage likes and of no cargo advantage existing some pulsage like and the cargo and the cargo and the cargo and the share and the s

dim Do you ever visit him when he's filming on set to get a sense of how you're going to score the movie?

THE Intelly I have. I'm gottling involved in more ampects of the films. I've been doing could effects and sound design. I've been doing call the post-saids. I mix it and hand it in to vioweve bugs it. If I'm going on these things, he's getting se to work for nothing! Campling. At bath point in time in the milnication. I was working on other films, too, but lately, in the last four or five years. I've but lately, in the last four or five years. I've but

dis Considering that you tend to work these days almost exclusively with Albert Pyum and how little regard most critics have for his films, do you think that that working relationship has hurt your career?

His wall, it's a two-edged mord. I like working with Albert although it's always hard he really wanto have control over his films because he's had so mu trouble with producers, so that's why these films wh'se been doing lately we're best deline them. we're doing them together. I've taken a lot of a independent films, and I like that actually because

COMMANDO



AN EARLY SCORE FOR YOR'S.

are tougher or meaner than guyn on big films. Some of the directors I've worked with over times over the years, but in a always rules. I feel like I have

dje It's time your nuclo is heard outside of the films. Though the music is great in these movi ly isn't a way to hear your scores apart from the films DIRECTED BY PRED CLEN BAY

been a long read but a good read. I like the read. Back to that question, I think people say, "Oh, he's Albert's guy - he'n not going to work on sy film." I think that's happened a few times. Ever since he came back to work after a break I've been working nonstop. I've got four films of his that are 90% done

dim You scored the sequels to Nemenia, but not the first one. What was your experience like in scoring these movies?

TR: I liked them they were fun to work on. The film another composer, not Albert. They were kind of quick. It was interesting for me because I wrote shooting. Actually that works pretty good in lots of waver it's fun for the composer. He's tied to the film. not tied to how the editor edited it. We reverse

dis: Parts 2. 3 and 4 were filmed back-to-back. Can you give me an idea of your time constraints?

TR In that shooting I know that they were really quick. With Albert, he'd be shooting two files at once. He's the master of that. He'd be shooting two films with two different acting crews, and sometimes the people who were working on them with him would actually going to do another Nemecia a new version of Nemecia 1 with me composing and Albert was going to do some new modern special effects. He really

dim: I had a conversation with Tim Thomerson once and I asked him what it was like working with Albert Pyun, and he told me that working with him was one of the best things about being in the business because Albert takes his crews all over the world to ot his movies. Do you have anything to add to

know what we're getting, but we're going." I worked a few films that Tim was on Dollma comes to mind. Albert's gone all over the place. With the with the economic uncertainties

meas for the new one we're dja: Scoring a novie that you know is going to be release directly-to-video versus WORK FOR THE SPANISH VI

scoring a novie that you're hoping is going to be released WHEASE OF DOLLAW to theaters. How does that affect the way you score a novie if it affects the way you score a novie at

8117

going directly to wideo, it's not going to have that

dis Osera Doos fooled me because it sounds like it's such a bir score.

TR It is a big score, but it's just me. I did have a theatrical release. As far as when I make my money. make my money. America's the only country where composers den't get paid anything extra when it goe theatrical.

dim You're the unsumm hero of Albert Prun's postapocalyptic films, Tony. Who do you listen to get inspired?

so creative at whatever he does. Hans Einmer is like him. He gets paid and he decerves it. I admire

PLEASE VISIT WWW.ALBERTPYUNMOVIES.COM FOR NEWS ON FILM AND SOUNDTRACK RELEASES FROM ALBERT PYUN AND TONY RIPARETTI!!

SLITHIS (1978) Fabrax Films Director Stephen Traxler

Fabrax Films Director Stephen Traxler Screenwriter Stephen Traxler Media Home Video (1981)

All filted in actually a gretty assimplying little file); I out quite put sy figure on what sakes of an ear well had couldn't up to that indefinable art of 100 alchemy. The indirectom plot plays one like a story from a lad Concess inceder? A high celon() fournalise tember starts investigating a clev of unexplained surfers and discupperances in the area in the hope that the story could lumnsh his curren not knowing what was in store, be studied on a dark seaso of organization congrison, evaluations or of some life of a congrant congrison, evaluations of some some life of a congrant congrant, or consideration of the start o

runder such as a it turns out an experimental nuclear test forcility was located near the river bonk wall, you may have guessed the property was located near the river bonk wall, you may have guessed the property of the pr

process of evolution:
But the plot thickens (and here comes the cover up). One of the
higher-ups at the nearby Creat Oil Co. was on the staff at the Oil
nuclear test center, and he certainly hasn't forgotten about the
radiation leaks in fact, he thinks they could be used to synthesize

petroleum But what close is he synthesizing in the meantime? If you can probably guess excelly what a giant If you've men the court you can probably guess excelly what a giant If you've men the probably and the state of the arrest probably and creature from the block language or a count of the state of the cost interestingly, the nodemitide explanation in these two films in the close have come reynities to pay out.

The story dawlies along at one points and the acting fo what you would expect for this type of production constitutes there is constituing about the process that beeps you going the disloy is succeeded by the process that beeps you going the disloy is succeeded by the process of the past cay windingtesiant? One though we know that it sakes that he past cay windingtesiant of the past cay will be processed unique with the fact of the district would have been used to look of the district would have been used to look of the district would have been used to look of the district would have been used to be a support to the past of t

Now I trust the readers will be happy to know that the B-grade
Now I trust the readers will be happy to know that the B-grade
D qualities are not re-spatial to the plus alone. Now the direction,
the plus of the plus alone and the cline thins in one from the
fades, a healthy does of dow soliton and who can forget that
venderful Bittling eyeline I'm prefly sume if is pair a piece of place
in front of the camera with a hale cut out of the shalle - and I den't
think Eithtic as even supposed to be o poleps, but in this cance if the

the thought that counts.

The little things really drive this film whether they are
the many like the complex above, or presumely unintentional, like
the refinant like the complex above, or presumely unintentional, like
the refinant like the counts of the crises through traditional scale for
course incapable of solving the crises through traditional scale for
the drastate introduction of the hideounly course desaudty from the
cold experiencent inuclear plant cales peace an unintentionally coursy
of

Slithis invites you into a magical world of scientific mervel and corporate intrigue where each impossibility can be explained away with a single word radiation and remember - this one is too gory for the cliver screen!







TURN THE PAGE FOR

Ted Gilbert



THOU SHALT NOT KALL EXCEPT (1985)

Action Pictures Director Josh Becker

Screenwriters Josh Becker, Bruce Campbell, Sheldon Lettich and Scott Spiegel

Starmaker Entertainment (1989)

it think the best way to start this eview to by presenting a fittional account of hew most said that full Lancey case to be our occess contacts with birector (sob bedee Gunning Thes Producer Sooth Spingel Gorello and Virtues Staldon teletic Gloodipport) and Furnic Campbell Gorens patronising to write anything here) all sitting down for a round of beers in late 198.

Becker starts "So, Scott and I have a couple grand saved up and, what the hell, we'd like to blow it on an indie film" Cambells "Phat counds great to you have an idea yet?"

Becker "well, I want to do a war movie, but not your average war movie, this one will be about soldiers dealing with their lives after Vietnam" Cambell! Booos! I want to do a clasher, a derensed cult lender! I think

the idea is pretty original" Becker: "Well, what do the rest of you think?"

Spiegel: "war novie." Lettich: "I vote war too."

Drink Your Blood.

Lettich: "I vote war, too." Becken "Then its settled Vietnes character study it is"

Campbell "Not so fast, let's see what Sam (Smish) thinks. I've got him on the phone now. Hey, Sam, what do you think Vietnam, or poyoho cult leader."

Baimi "Seah, poyoho cult leader. me long as I cam play the poyoho Twe got a Halloween coetume from last year that will work great Otherwise, I don't give a fuck"

Campbell: "Sam's in if we do the cult leader." Becker "Fuck it, we'll do both."

And thus Thou Shall bet AILI—Except was born. The story has flaws let be tell you but wish once could we expect from the incolutely innae way it was conceived the plot is cericuity anched together and takes encrosses lengs in order to fit the nurrative together, and not in the 'unspenden of diabellet' way, more like the 'this is totally refidencies' way it starts generatedly money to pushing in 'tetum. war is

ridications way it starts generically enough opening in Nethan. war is bindl. I regert the Sciencian ranks. Troubladding further formet-fiel. Then wise with Hausteans tryons after how been discharged with a leg labor and in typical passes his fills been discharged with a leg thought and the property of these his fills been discharged with a leg charge of the second section of the second section of the second enter the heartful haustic Chaird who thinks he is jeans accompanied by his land of bloothingh legs followers: there did they once from beat for they want buy are key hard lever is one of these questions manwered, but thank old tryons and his budden are where with a trunk full of the which was the second section of the section of the second section of the section of

stodgum to this tree soul early fell if fit plus poor acting with medicards with the property of the property

films of this caliber, and also make it far easier to get through the weak points in the story. The sets and locations are also quite nice and seen very authentic O's guessing that most of the time they are! Now importantly, however, it holds up in the gore and violence

department. Not to only him is a goverfect by any means, but the gove is well dome. Along with the cinematography, it is really the only part of the first that is original and seep you on your toes for the duration of uniformly protonyed cut leaders in and his band are the only element of the film that the subsect really allowed to decoral for amount, or the first that the subsect really allowed to decoral for amount, or the film that the subsect really allowed to decoral for amount, or the film that the subsect really allowed to decoral for amount, or the film that the subsect really allowed to decoral for amount, or the film that the subsect really allowed to decoral for amount, or the film that the subsect really allowed to decoral for a film of the control of the film of the subsect of the film of the film





BLACK DEVIL DOLL FROM HELL(1984)

CNT Production Company Director Chester N. Turner Screenwriter Chester N. Turner Hollywood Home Theater (1987)

hell you were steen watching a film and questioned why the hell you were watching if Well if not then watch filed Devil Doll from Hell one of the worst films ever to be comitted to any type of video format codily enough, while being one of the biggest plies of dung you will ever one it in hard to take your eyes off of

the pure outlandish obscurity.

Now with a title life Mack Peril Poil Free Well you wouldn't really expect a materiaptee. But I don't think the unnumpecting viewer would really be ready for what they are getting. Previouslements there are little to no good things but more than the state of the st

when thinks is an extremely religious woman was in swings printly for smerrings can day value at a burst increase halines in purity for smerrings can be also as the purity for smerrings can be also as the purity of the purity

a pace on clock this beginn to ear learn our, coloning richs are one of the earl abrovad on onesse deliversings of all time. The doll leaves and itself is left horry, the sleeps around with random antitesping to get the entifraction mig goff rost the doll but early to no avail, inches services for the doll and finds it besit at early to no avail, inches services for the doll and finds it besit at early to a variation of the colonial and finds it besit at early to a variation of the colonial and finds it besit at early to a variation of the colonial and finds it besit at early to a variation of the colonial and finds it besit at flash back to the beginning of the fills but that time within its flash back to the beginning of the fills but that time within its early that the colonial and the colonial and the colonial again and brings it loss. Sinc begs and pleads for the doll to make any large of the first point in the cities seen.

well, guest wist the "pre-list" in the title sends.

Sillywood loss froster. There are the custor the fifth out there one in the root in 'roll out with added must by lavid jointseas (the 'pre-list' pre-list' pre-list



Black Devil Doll From Hell



Controlling Visited 27 Intervision Techniques of the propriate review.

Description Controlling Techniques of the propriate review.

Description Controlling Contr

ONE NIGHT STAND (1977)

Canadian Broadcasting Corporation Director Allan King Screenwriter Carol Bolt Trans World Entertainment (1984)

Based on the stage play by Carol Bolt, this Canadian madefor-Two noise is an obstanding example of a mitchcookinn ctyle of the control of the control of the control of the convergence of the control of the control of the control of everyor cryptol of standard two many control of the fileder with the case title, and if was just much a relatively small production; the result you curyptose the beat of the control if found it at a files market on a richety old table for just one dollar. The shaping up to be the best dollar I've spent in recent senory.

Its snaping up to be the test dollar Ive spent in recent menory.

It's Daisy's birthday and she's just been blown off by her boyfriend (a married man, by the way so she decides to go out on the town to pick up a guy for the night. She happens across an

intriguing fellow by the name of Rafe who's carrying a guitar case and showing a smile. Dainy wastes no time in asking his back to her apartment. Things heat up quickly and they neck in the back of the cab while on their way. But once they arrive, it seems Rafe isn't inclined to have chance sexual encounters. He whips out his guitar instead, and serenades her with country-western tune (the titular track for the film). Daisy continues to seduce him, but Rafe's having none of it. He distracts her from her lust, askine intimate questions. and he soon finds that Daisy isn't a very happy girl. She's lonely, and she's disappointed with her world. He's compassionate toward her, and through a series of songs (both live and pre-recorded on cassette) and dubious but playful anecdotes about his life, he charms her completely. But as the night progresses, Rafe turns bisarre. having manic fits one moment then becoming cool and collected the next. Things take a sharp twist when Daisy asks some questions of her own and Rafe concedes that he's been in jail for surdering a

girl.

The tension continues to build, and we are occu thrown into a wind in the continue of suspects and confusion as we try to figure out just who after each just and what his intensitions are the pains a story that it is not better to be a con artist field a line, she just to be the continue of the line in the just continue of the continue of the line is the line of the li

been enduring inside the apartment walls.

Mate finally gives into his cernal instincts for in he
affirming his lower and the threat of any mate away with the
risings of the man white harry on in the chower her recentage, discoushown up in light of the multiple calls madey made throughout the
turbulent night, hard is they to meet her, and form on any his to
leave. That's when hady shown up in about, piece of editing
transmorates un to the final and, which is stringly may to he may not

The source of the rings is readily symptom in this film. Smilly because the vest asports of the extino course in one recently support also leads the film that classication between this super also leads the film that classication between the result of the course of the readily support of the readily support of the readily support of the readily support of the readily super super course of the readily support of the sufficient truly interested to see what will cose of thes llowers the sufficient truly interested to see what will cose of the slowers the sufficient truly interested to see what will cose of the slowers the sufficient truly interested to see what will cose of the slowers the sufficient truly interested to see what will cose of the slowers the sufficient truly interested to see what will cose of the slowers the sufficient truly interested to see what will cose of the slowers the sufficient truly interested to see what will cose of the slowers the sufficient truly interested to see what will cose of the slowers the sufficient truly interested to see what will cose of the slowers the sufficient truly interested to see what will cose of the slowers the sufficient truly interested to see what will cose of the slowers the sufficient truly interested to see what will cose of the slowers the sufficient truly slowers the sufficient truly slowers the sufficient truly slowers the sufficient truly slowers the slowers the sufficient truly slowers the sufficient truly slowers the slowers the slowers the slowers the slowers the slowers the slowers that the slowers the slowers the slowers that the slowers the slowers the slowers the slowers the slowers the slowers that the slowers the slowers the slowers the slowers that the slowers the slowers that the slowers that the slowers the slowers that th

by a maniacal and grim impulse makes this film moving and highly

disturbing simultaneously. As if love weren't complicated enough...



WELCOME TO

WEIT CHARGE WILL 293



This installment of The Pulp Mill is brought to you buy U.S. War Bonds - resember each bond and stamp helps ray for war, buy all you can - and then some

Why anyone would need evidence that war is the annover and that American usual triumph is beyond me maybe you're one of those week-willed pacifizing one worms maybe you're a comein, lowever, here at the Ally Hill we like to give you the benefit of the isolated partial to the contract of the contract o

nching core than "organized banditry."

In his novella "Firstee of the Time Stream."
Socklyme takes on one of odence fictions favorite
topics alternate dimensions. What if every event in
history had taken a different course! say what is
history had taken a different course! say what is
history had taken a different course! say what is
history had taken a different tourse! say what
you say wall you've right, but no author before has
you say wall you've right, but no author before has
and to take us through the and coppose us to our
greatest fears a time branch dominated by the Prenchur
in doing so, foodlyme also clarifies the real notion
in doing so, foodlyme also clarifies the real notion.

of time racial dominance.
That's right, time is
nothing more than the
ethnic group that
controls it. So who

real the branch that fol is owned by hard working, Lidey Strikemoding, they giving insericant or is thi Little do we know, Rocklymn cautions, we live in a 'yellow' dominant time branch. Idven this painful reality, is there emything we one off our here, onlying likewe killiand, optured by a band of French time pixtees, finish hisself confronted with much a truth. and you better bullow he will be real the windth of the working of the working of the working of the working of firm all others for good and returns our branch into the hands of the wercause - a solution that Societyme says chould seven an a model.

controls our time branch? Silly question, right? Our time branch (the

for our own foreign affairs.
It is needless to say that no other story in this month's
Startling Stories could match "Pirates" which is truly a four def.err,
a hell of a yarm. Ensever, there are a few once worth our attention. In
silliam Morrison's "De Monkey and the Typewriter" a husble inventor
of turbles uson the invention of a teleportation machine, unfortunately

FOR VICTORY
BUY

UNITED STATES WAR BONDS and

STAMPS Regularly! so do some crooks. Obviously these shady characters want to use the invention for less-thanhonorable means. Norrison deftly proves that the crooks have picked the wrong scientist to mess with: he outsmarts the bad guvs and gets the girl in the end. I know what you are thinking - surely the science isn't

the only fiction here, the humble inventor winds up with the beautiful girl? Well Mr. Morrison happens to have a PhD in Chemistry from Yale and if it hasn't paid off for him vet then I assure you it will What our nation needs is more men as inspired as Morrsion, Science is how we will win this war, imagine what we could do to the Japs with a real teleportation device - remember a kamikaze is no good if he can't reach his target. They'll have to learn to fight like men! It's not that far off my friends. This publication's featurette "The Startling War: News from the Science Pront" shares some of the scientific innovations that are already helping us win, including a two part demolition /

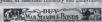
incendiary bomb and canned ham and eggs "Secret Weapon," a tale spun by the newconer Joseph Farrell, is a pleasant little entry, for all its amateurish flaws. We might giggle at the dry quality of dialog such as No Prison can hold Hurth Lheuin, ruler of Mars - and soon to be ruler of Earth as well," if it weren't for the palpable reality that political tyranny is no laughing matter. How do we defeat the Martians, with their superior technology and weaponry? This is the question that Farrell posits, You can rest assured that what humanity lacks in might or

force, we make up for in good old fashion ingenuity, but to learn the solution you will have to read the story! The issue rounds out its new tales with a classic

from their "Hall of Fame," This month's classic is Raymond Z. Gallun's "The Space Dwellera." It's such a treat to marvel at the inspiration and inventiveness of our genre's forefathers. Callun speculates on a race of creatures that could exist in a sub-zero waterless world, but he goes further. Sumans could adapt this biology and use it to make themselves immortal and then unloss the vast potential for knowledge in the universe. The top priority of our here nuclear fission. That's right, in 1929 Gallun challenged us to do the impossible and America has taken his

challenge! And how masterfully the new generation of science-fiction writers have answered his call as well. Now that the technology is in our grasp there is the danger that it may fall into the wrong hands and our new generation is challenged to guide us to our destiny. One could not ask for a more complimentary tale than Rocklynne's. Here we have the old and the new, working together for a better tomorrow, it's up to you good readers to make sure it's dominated by the right color - or colors I should say: Red. White, and Blue. The good citizens at Startling Stories not only deliver the goods when it comes to fiction.

but they also realize that science-fiction would be nowhere without the hard-working and ingenious men who have changed the real life face of science. This publication pays tribute in form of their ongoing feature "Thrills in Science." This month author Oscar J. Friend tells the story of electric traction, profiling the Englishman Michael Faraday and his discovery of the electrical generator. The Croatian Nikola Tesla who beat all odds and came to America where he invented the alternating current; and finally the ultimate and inevitable conclusion to the saga of electricity; the good American boy Tom Davenport, inventor of that ubiquitous and unmistakable symbol of American industry and individualism the electric train.



Startling Stories may be at the top of the field creatively, politically, and morally, but they don't forget about the little guys. A good American by the name of Sergeant Saturn dedicates a whole section to the limited run fan publications that the

raber: Bands you sack away

Wil make your dreams come true some day!

good folks like you tirelessly toil to release. I've got to hand it to you guys for a job well done Some of these titles make my mouth water. Particularly savory examples include: The Vulcan Shangri-L'affaires (we'll let the French slide for now), and The Acolyte a fanzine dedicated to Mr. Lovecraft himself! Keep up the good work, and remember buy war bonds for wictory! Ted Gilbert





VISION

One can only imagine the conversations and acts that transpired in the (hopefully) dark and sweaty rooms where overworked designers toiled with god-knows what kind of programs and physical mediums to create the wonderfully wild and weird images for video covers we still cherish to this day. What we do know is the home video market was set at a breakneck pace and it was practically inevitable that some images were recycled, refurbished and sometimes just plain lifted from other video covers. One can only imagine....



Fighting Mad (1984)

The Muthers (198?) VFC Video



Encounter with the Unknown (1988)
Interglobal Home Video

Attack from Outer Space (1988) Interglobal Home Video

"Hamm... Attack from Outer Space sare was a terber, ween't lif? God, anbedy bought that. Hey, I got it! Let's just take the crt for that, slop al? Rod's Jace on the front and BAM! You got Encounter with the Unknown. Who's takin' me out for heers, sh??"

Headless Eyes (1986) Wizard Video

The Killer Eye (1999) Full Moon/Cult Video

You know, Wizard Video is defunct... And, boy, if they don't have a perfect cover far the video release af this picture. Sure, we could just rework it n little. Oh, i don't know... more attention to the girl, little less on the eye.



Frightmare (1983) Vestron Video

From Beyond the Grave (1986) Warner Bros. Home Video

"You knaw, Phil, that Vestran release of Frightmare a few years book was a real eys-grobber. We could just use that planting for the caver of the Ceshing anthology filts we're patting out this year. I know a gay that could make it hoppen. What's that? Of course, Phil. We're Warner &cs."



Women Unchained (198?) Simitar Video

Women Unchained (198?) Video Gems

This you've seen the Video Gens release of this flick, right? Yesh, the seen of the seen o



The early days of VRS were a wooly time that gave birth to an era of media that could be best denoribed as the Wild Wild West of the Modern Age. The beauty of any new movement is that there are no set expectations or preconceived

shouldn't be released so VHS gave us tons of movie and specialty tape distribution that had been nonexistent just a short time before. Tapes ranging from Wim Wenders movies to W7 cage matches were now available for the manner. The populace was VHS hungry and with the rise of groundbreaking

shows like Night Flight and of course MIV. it was only natural for the numic video campette to energy from this princrtial media come. One of these tapes and arguably one of the best of the bunch was Vestron's Picture Music Anyone that's

into fringe fils from the early 50's already known and loves Vestron, but in addition to fringe film they had another division, entitled Vestron Music Video, for this port of thing. Picture Music was an early effort. There are two very noteworthy things about this tape. First of all, there's actually a decent mix of artists featured. You do have the big artists from this time, like Kim Carnes and the J. Seils Band, but you also have some leaser known like Strange Advance, Eddie Jobson, Burning Sensations, and Red Rider doing something other than

The other thing is that if you were lucky enough to get this puppy new or in pristine condition from a seller who wasn't a teenager, then you got a free

poster complete with trivia about the artists featured. My copy in in really good chape but alan by the time it reached my eager hands, it was posterless. Sometimes you take what you can get. Plus the idea of Steve Miller

being on my wall is a little creepy. After a very neon-80's intro featuring a photo of a couple that look surprised and/or frightened, the videos start off with Kin Carnes' "Bette Davis Evec." This is one of the many videos directed by Russell Mulcahy (Nighlander) and his unique touch is in full bloom here. Muleshy was one of the first wideo directors to apply a sense of glossy surrealism whether it was for five dollars or five thousand. "Bette Davis Eyes" was more in the five-dollar range, but any director worth their salt can take meager circumstances and turn them into a positive impetus for creativity. You are forced to be inventive, to stand out, and to create conething eyecatching, Here we have German Expressionist lighting

and set schemes while a cast of costumed characters dance and then get into a big ole slap fight, all the while Kim Carnes and the shadow of a Bette Davis initator look on. This been the question why isn't there more slap fighting in music videos? It's cheap and more fun than Nike Ditka's post-coital salsat Following that is one of the strongest videos and songs on the whole tape with Strange Advance's "She

Controls Me." Directed by Cinerock, the clip makes a whole lot with very little by displaying great editing good primary color use, and some swart choices with canera angles. The song itself

in oatchy and alternately very anguished. No horny Loverboy clones here, thanks to Strange Advance being one of the snarter bands to have emerged out of the 80's pop soundscape, Hailing from Canada, they were one of those bands that were huge in their

honeland but never made it past minor cult status here in the States One thing I love

about this video is that you never see the titular girl's face. By doing this, you're never able to fully humanize her, adding to the psychological unhealthiness of the song, I know nothing about Cinerock, but I do know this video is excellent and the band in general is well worth checking out And



Fine enough, but then you PROMO SHOT FOR NAKED EYES have to endure America's "The Border." The video itself is actually not bad. It's colorful in a cryptic sort of way and it is hard to

Checkers, But the song? Blech, There are Wilson Phillips tribute bands that have more testosterone than America. corecially America sires the 1980's "The Border" makes "Horse with No Name" sound like "Orgasmatron,"

underrated Red Rider & Ton Cochrane with "Light in the Tunnel/Runan Race" The tape is applorizing to us for America by giving us this great, moody song with a

COVER FOR STRANGE ADVANCE'S 1985 ALBUM 2WO

hey, they are better than After that, things get a

little more mixed. There's Naked Eyes with their big cover song, "Always Something There To Remind Ma" which is a decent song and cute video (vet another band haunted by an elusive and unattainable devil woman)

think of a video that made better use of Chinege

In an almost apologetic nove, we get the



AN EARLY PROMO OF RED RIDER

mention you have Cochrane looking like a moody young Rubin Kincaid, It's a cool and

unusual choice to have the brief and bleak instrumental "Light in the Tunnel" to start things off, Simply put, this band does not get enough love. One band that did get plenty of love in the 80's was the J. Geils Band and their hit, "Freeze Frame," There

interesting

transitions, Not to

are band purists that will be crying heresy at this, but nome of their best naterial is the stuff from this period. The 70's era is good, but the 80's had them. transitioning from a bar-blues-rock band to something a little fuller. The song is a fun catchy tune whose

jountiness belies the fact that it's about lend singer Peter Wolf's real life ex who left him for a photographer, Did I mention that the ex in question is

actress Paye Dunaway? Curiouser and suriouser. The video itself is low-tech zaniness complete with silent film clips, puppets, and a full on paint fight. Fun stufft You've got to have some shadows with light, so we

get Kim Wilde's moody pop anthem, "Kids in America." Never has blatantly British people singing about Americans been so catchy and vaguely menacing (well, not counting Bowie's "I'm Afraid of Americans," but that is years later, folks. The video itself has a spectacular dark shadows and neon colors scheme thing going on, all the while Kim and company look appropriately bored and jaded.

Remember when pop numic was interesting? Eron the grim to the strange, there's Talk Talk with their song. "Talk Talk" Not many bands have song titles that are the same as their name, but Talk Talk was not your average band. While their hit "It's My Life" (famously raped by the band No Doubt) is a better song and videa "Talk Talk" is not bad and visually has that port of muted gray UK art school graduate look, Okay,

that probably didn't make much sense, but feel free to Coorle the video and see if you can do better. One artist that definitely

stands out from this era is Thomas Dollar and his moneter sixed hit. "She Blinded Me With Science." Municiana are still sampling this pong 20 years after the fact. Dolby, who got his start working with such striking musicians as Lene Lovich, did some stellar solo work that in truly like nothing else (I highly recommend his song

"Hyperactive" to get a good feel for what this man could dol The widen directed by Dolby, features a Mack Semnett type approach to the story of a young man in an

asylum who is haunted by the pretty Asian Nurse working alongside the mad doctor, Dolby went on to work with Pink Floyd, appear in the Dean Cameron film Rockula as a vampire hunter, and make a lot of munic

THOMAS DOLBY

for video games. In short, Thomas Dolby rocks. One of the best surprises in Eddie Jobson's "Turn it Over." Jobson, most famous forbeing the violinist/synth guru for music legends Roxy Music and Curved Air, is

also a fine solo nusician, as evidenced here. The song is simple video with a very reminiscent of what artists like Yes were doing in slight experimental this era, which is far from a bad edge. There are some striking but thing. The video is extremely restrained computer

striking, playing about bright colors starkly contrasting against black backgrounds, It is very computer oriented, which is impressive given that these were the days that you had to have an insanely high IC to operate and program one. The real standout is a shot of Jobson in a black and neon

white bodysuit playing a seethrough electronic violin. It's simple but effective.

What's the antonys of a good video? Let's try Billy Squier's "Everybody Wants You." Sure, there is some decent experimental stuff going on with the editing, but it is wasted on cheesy still photon and video of the band. The song is okay in that waiting for your local classic rock radio station to play a better song sort of way, but it's still not one of Squier's better tunes. Speaking of classic rock, we also have George "Borogood's "Bad to the Bone" This song is still played

quite n bit on classic rock radio and heck. I'n not gonna hate on Thorogood, Sure, I'd rather listen to The Birthday Party, but he's fine Of course the video is totally ludicrous with Thorogood playing pool against the legendary Bo Diddley and winning?? Please. Thorogood is talented and all, but we're talking Bo Diddley, people. Did Thorogood ever do anything as good as "Bo Neets the Monnter?" Exactly.

Keeping the variety at a good level, we get the aptly named Burning Sensations with "Belly of the

Whale." This is a long way off from their kick-ass cover of the Modern Lovern "Pablo Picasso" famously featured in Alex Cox's Repo Man. While this is definitely not in the same county an "Publo Picasso," it is catchy, goofy, and fairly likable. The video itself is pretty cheesy. complete with dancing bikini girls and a bitchy stab at minger Tim McGovern's ex-girlfriend and band mate Martha Davis from The Motela Burning Sensations were not a bad band, but The Motels were great and Martha Davis is way prettier and cooler than the imitation used here. Sour grapes, nuch? On a plus side, the band looks like they enjoy enough of the herb to give any

viewer a record hand high, Who's got the Punyung? Lastly, there is Steve Miller's "Abracadabra," If you remember music video television from the early 80%. then chances are you saw this video A LOT. The song itself is pretty meh, but the video is friggin' anazing, and perhaps uncoincidentally it features very little of the nan, Instead, there's a lounge lizard magician, a Harlequin, a pretty blonde who literally runs into the capers, a really cute rat, and some anazing video filtern that make for some alluring eye candy, Just ignore the song and throw on some Popol Vuh and enjoy

the innovative visuals.

boring car compercials.

Picture Music is just the tip of the iceberg when it comes to music video compilations from those haloyon early days. Luckily for me, it was one of the most solid efforts released It's worth picking up for Eddie Jobson and Strange Advance alone and you can still get a used copy cheap via sites like Anazon. Originally this retailed at \$20.9%, but I was able to procure it from the small VHS section at a local Book Barn for about \$2. It's worth more than that, so feel free to pick this up and embrace an era where music wideos didn't look like

Heather Drain

BATCHELLER'S BRUS

INTERVIEW WITH KEITH BATCHELLER BY david i. moore

Ever wonder who did the cover illustrations for cool horror novies like House of Long Shadows C1982) and The Tomb C1980? Sometimes the artist's signature would grace a small corner of the poster artwork, and that's all you'd ever really know about him. It was my pleasure to spend some time at movie poster illustrator (and all-around cool guy) Keith Batcheller's art studio, where he told me some things about his days as a so-to artist for movies made throughout the eighties.

dis: You've done the artwork for quite a few novie posters throughout the years, primarily the nineteen-eighties which was a great decade for poster illustrations. How did you get started in this specialized field?

KB: I started my career as a freelance illustrator. First I was in New York; and then when I came back to Los Angeles one of the first things I wanted to go after was the movie companies. So I started showing my work to the different design studios that did movie posters and I started setting work doing movie prompts which were designs that would become movie posters. The movie companies would decide which direction they wanted to go with the finished art. If they liked your poster idea, then they would hire

dim: You were doing novie posters when novie poster illustrating was very prevelent. Many, if not nost novies during

you to do the

that period featured artwork on the posters. KB: Pretty much. yeah. They were

THE SEVEN MAGNIFICENT GLADIATORS (1983) there was still plenty of work for illustrators to do movie posters. It was a lot of fun, and it's a shame they don't do them anymore. It was a good source of income for illustrators, and it was a challenge to do them

djs: The movie market has changed so much and movie posters now tend to have a generic, computerprocessed sheen to them. What do you think about that?

KB: Well, when T see an movie poster. look at. A lot of the poster we know like

Amsel, and

others, and

going back



HOUSE OF THE LONG SHADOWS (1983) I'm thinking of the poster for The Creature From the

Black Lagoon - these were all illustrators who did classic posters. When I started doing novie poster artwork, I was very excited. I think with the advance of the commuter, the art directors can Photoshop pictures, and that way they have more control and it's probably cheaper for then as well. So they've turned to photography for movie posters.

That's why I turned to doing animated movie posters for Dismey and Warner Brothers so that I can still do novie posters. I've done about forty or fifty animated movie posters now that the live action stuff has dried up.

dim I remember reading an article once about why movie posters are no longer illustrated, and a movie executive was asked how he felt about that. He said that he never trusted a movie that had an illustrated poster because he thought that meant the studio was trying to hide something from the paying public. Any thoughts on that?

KB: Well, they can exaggerate the size of the monster. exciting. I don't think necessarily that studios were trying to lie about what's in the movie. You can show things in illustrations that you can't show in photography. More color - it just makes it look more exciting.

dgs A lot of the movie companies you worked for like Solan / Globus and Trans World Entertainment are now defunct. What do you remember about these studios?

is a lot of them were in Nollywood. I did then so long ago. They give se movie still no work from lone times they'd have an idea of what they wanted, and tell se what direction they wanted so to go. I rescaled soling the poster for The Seven Magnificant I did louse of long Shadows for them to They didn't ill soling Shadows for them too. They didn't cover I did solve with I shad have did the then. I didn't cover I did solve with I shad how the I shad I didn't cover I did solve with I shad how the I shad how the

djn: Vhat do recollect about your poster for House of Long Shadows?

in the only reference they gave me was the four stars photographs timpest rises ever consisting. Christopher lee and John Carrestine. I had to make up the rest. I had to change the start foom on that they were looking down. I was young then; I was in my early thirties no I yut a lot of energy into it. In trying to remember what I was public that I want want I would have believe to make young the contract would have believe to make your day of water than the contract of the contract of it. In it death think I had to make any changes at all. They all thought I was not you had not at all. They all thought I was not you

dim Did that poster get you other jobs with Cannon, or Golan / Globus?

KB Oh, yeah, they used me again four or five more times. Sword of the Valiant was another one I did for them.

dim Did you work entirely from your home?

(R) Yeah, at my house, in my studio. Back then, you'd have to take the electors in to show then what you'd done and get those approved and do the finished piece of artwork unually 30 % No. and then I would bring the original paintings. Nowadays when I do a obtobl. I email it to the elicent. I physically drove the original piece of art to the studios. Book then, I

mostly used acrylics.

Some nixed seids or an airbrunh. Bonetimes a penell, viastver; it took to get it done. I gave then the originals but I always tried to get them book. Gonetimes I would not book. Gonetimes I would not be companied by the book. Sometimes I wouldn't for would give them back. Blings always does a total, Buyout, which seems they by wereything.

When I did Second Sight for Warner Brothers, I



went down to get the original piece back, but someone had taken it. Some art director, or someone, had taken it. Unfortunate.

dim: Typically, how long would a movie poster take you to illustrate? KB If I was just doing a comp or an idea for a movie

poster, they would want it done in a week. Very quick turnaround. For a finished piece for a poster, they'd give you several weeks. They didn't give you a month.

dim So the novies were done and they needed to advertise the thing as quickly as possible?

KB: Yeah, you'd give them the art, and they would do the mechanical, the type and all that.

dis Did they ever show you a finished film before asking you to do the poster?

KE: Occasionally, they would let me go to a screening. When I did Marin's Lowert I went to a screening. When I did re-releases of older movies and they already had a video, they would send me a video. I did a video poter for Ashanti.

djs: Did you ever do a poster that was rejected by a studio?

KB No. but I had to make some changes on some of them. Dunully they didn't nake me change the drawings. But they'd have see do some color changes occanionally. I think the most changes I ever made on a poster was for decoud dight when I finished it. Bronnen Planchot the actor who was in the novie, ddin't like the outfit I gave him on the poster. So



SECOND SIGHT (1989)

they made me change the outfit. They sent me the outfit he wore in the film, right from the wardrobe department. I had my son wear it to model for se, and the outfit still had the actor's sweaty smell on it. Then they later decided that they wanted a floating doe on the poster, but the dog wasn't in the film. So I had to come up with a dog. After I did that, I added a glow to it, then they wanted electricity coming from coming from Bronson Pinchot. So I did that too. Then they wanted the background to be darker, so I did it darker and darker. I had drawn an alleyway and fire escapes in the background, but they kept wanting all that darker and darker until you could hardly see any of that. It was one poster that was heavily art directed. That was a tough job to work on. I had to charge them more for all the extra work, and they weren't happy about that.

dim It's remarkable that particular poster has stayed with the movie. Even though it's not on DVD, your arthork is on the VSS box over. Lots of movies during that period and up to the present have a theatrical release poster that desure make it to the Video box cover. Even Drew Strugan's artwork sometimes doesn't make it to the video stage of a movie's lifespan. Consider the most recent Star Wars movies.

KR: Yeah, it's strange. They'll use photography for the videos. Second Sight didn't do well. It played for only a couple of weeks and then they pulled it

dis How do you feel about your poster for The Tombi It's one of my favorites of yours.



TRANSMORUD VIDEO RELEASE FEATURING KEITH'S ARTWORK

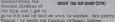
poster I really like but I wish I'd had more canvas for it. I didn't get to shoot the reference I needed. That was for a video box, which is why it was a smaller piece, All in all I think it came out pretty good.

> dim Did you ever see the movies after you did the posters for them?

KB: Not too many of them. no. I didn't have too much time to think about that. I was usually on to the next job already.

dis Have you ever been thanked by an actor for rendering their face

so well? KB: Well, when I did the poster for the rerelease of Wines the 1928 movie that won the first Best Picture Academy Award, Charles "Buddy" Rogers, the star of the film, was given the poster I did, and autographed one for me and sent it to me. When I did the poster met Nastansia Kinaki and Andrei KIDDER AND WALKEN RENDERED FOR Konchalovsky, the Russian director of



dis So now that the movie poster business has dried up, you've started working with connercial products? connercial artwork back things for nagazines. advertising. I artwork for the Teenage Mutant Ninia



KICK-ASS ART FOR A RAMRO TOV LINE!

things. I did the cover for a cheesy horror novel. and they wanted me to show a teddy bear in a noose with some of its stuffing coming out with a threatening serial killer-type note attached to it. and a bir butcher knife was stuck in it. They wanted real dramatic lighting on it, so I made a noose out of some rope and I got this little teddy bear and I was photographing it in my garage to help me do the finished art, and while I was photographing it my wife came home and opened the garage door and the teddy bear was hanging there and she was afraid the neighbors would see it, so she made me close the garage door real fast. It's kind of funny. I got what I needed.

dis What are you working on these days?

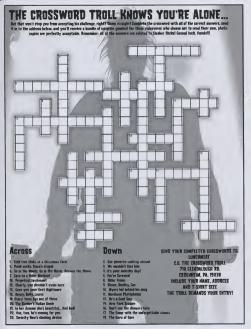
KB The first six sonths of this year have been really bad for illustrators. I've done some illustrations, but not nearly as many as I'm used to. I've been doing this for 35 years, and I've never seen it slow down like it has. I've taken this opportunity to get into fine art. I've been doing a lot of oil paintines, and I've done a couple of shows so far, and that's the direction I'd like to get into more. I still do illustration jobs: I'm doing two right now but they're mostly on the computer. I do a workshop once a week so that I can work with live models and I do open air illustrations. I think all artists should do that.

dim Any final thoughts about your novie poster illustrating career?

I'm so fortunate to have been a part of it.

RE SURE TO VISIT WWW.KEITHBATCHELLER.COM TO VIEW A MOST WONDERFUL

ASSORTMENT OF KEITH'S WORK! TELL 'EM LUNCHMEAT SENT'CHA!



SHOCK!! HORROR!! RENTALS!! ENTER... IF YOU DARE... EXPERIENCE THE THRILL OF...

BLACK LODGE VIDEO

Black Lodge Video has been alive and kickin' in Nesphia, Tennesse since 2000. And they've been rending Bid Front the very start with the advent of Galbesand and Nebrik: Non and Pop tryle video chops are bocoming a rare night indeed. So it's good to know that places like Black lodge ctill exist we like to think they're keeping the dreum platve.

LM What's the stock looking like these days? What titles are you slinging? Just how many are you stocking?

Bith Nan, we stock anything we can get out immde on, our last count, we stock shout 7500 wis titlee, and the entire store right now has about 15000 titles total on FFFMSE we originally opened in a common rest of the FFFMSE was called the stock of the FFFMSE or enally cated on, and we saw council was not FFFMSE or enally cated on, and we saw council was not of the history of films as we can use of the history of films as we can.

190M Borron, Gei-fi Modern seeriess Drawn and Conedy, Control Townigh, Merstean/Confid directors, Be sovies and Drive-in Classics, Cult and Underground Directors, Kung Pu's Midsan Jethon, Boussenbaries, Joseph Waspids Vilambers, and everything in-teveen that assesses, cleavy, nostkigis, benned, or something we bink is a must see.



BLACK LODGE VIDEO AWAITS!!

IM: What are the most popular rentals as far as

horror is concerned?

NEW WOLL for probably a good 6 years now will remain number in the best growth of the control of

Lit Now that the vast majority of these videos are out of print are you having much trouble keeping your stock together in the face of lost/stolen/broken tapes?

Jikh tou know, Min really not such of all Sense anyones. There's coin a salest promise of our continuous, and people in general, left unyone who really a such as the salest and the left unyone who was the left of the left

At first, we would silently get nervous when someo would take out a VHS copy of something that had been a pain in the arm to get like The Bark Backward or Meet the Feeblem or Klass Neets the

Phanton of the Park videon acquired in a time when of something they want and save themselves the cost from people just being stupid and bizarrely forgetful about their renting obligations



JUST A SMALL SAMPLE OF THE HORROR SELECTION

And with the internet now, just about anything can thrill of the hunt for film collectors, like in the late %0s and 90s. The days of buying titles off of video store's shelves, or finding scaething worthy in a used bin are pretty much gone. It's too bad really.

IM What would you say are the rerest titles you carry on WHST I know you mentioned Kiss Meets the Phanton of the Park What other gens of particular obscurity do you have floating around in there?

BLW: The 1980 Alligator Cast a Deadly Spell a 1991 very rare. Also as rare, we carry the documentary on Chet Baker entitled Let's Get Lost - Sust to name a flew.

LM: How much are the tapes to rent? Do you ever have people offer to buy them? Are the rarer VHS titles more expensive to rent?

BLV: VHS ranges from \$1.99 - \$3.99 for 5 mights, we don't and have never, required a deposit on rarer titles. A lot of the standard backstock titles (Fletch, The Godfather etc.) are all \$1.99, Nost foreign and rarer titles are still at \$500. It used to be that people would ask to buy titles from un, or ask us to get them a copy, but we've never given in to it. Ny standard response is usually that it was hard wouldn't look forward to searching for another copy I know where it might be affered.

LM Have you ever been on the receiving end of people's collections? Have any of your customers ever made a contribution to your store?

BLW: Oh, many times, We've had people just drop off boxes of VES not wanting anything for them. In those cames usually they're just common back stock titles, but every now and then we find a keeper or



LM: How's business now? You guys still renting a lot in the wake of On Demand/Netflix?

BLW: Last year (09) was the roughest it's been since the beginning when we opened in 2000. But I would ute it more to the economy scare in general much. We've done better the past few months, and hope to keep that momentum up, Our customers have been Very loyal to us during our 9 years open We sign up new members everyday, and even though our oldest customers may not be able to rent at the volume they once could they still comeback to us whenever

On Demand and Netflix are definitely competition for us on some levels, but there are significant drawbacks to both of them. On Demand primarily still caters to the new release crowd, an area we have no interest in dominating locally. We get new releases, but not every single one, nor do we get a ton of individual copies of titles. We view our collection as a film library, and attempt to offer up film's history as thoroughly as we can Our backstock is as Another problem with On Demand is that their

And Netflix, even though their selection isn't you can actually talk to a pretty knowledgeable l person about films or suggestions. Not just some similarities with your past rentals. There's also something quite wonderful and mystical even about you're in the mood for until you're right in front of it, and want to see

ng to wait



boxes have to be displayed spine out, But, we do always try and face out the sweet covers in section when possible. You just can't beat the box art of VHS. general has sucked for at least a good decade in my atmosphere in video stores I'd go to as a kid. We get them Certain times though a transplant has been necessary, and we'll do a chop job on a box to

LM: How would you describe your clientele? Do you see a lot of enthusiasts or is it just people looking for a cheap flick?

BLW: Our customers are very diverse, we pretty such have the entire spectrum of film watcher as enthusiasts that come to us for our backstock and rarities. In many cases, we're the only store in town that even carries a particular title Some only take trashy tastes we accommodate then all



BRYAN GIVES A LOOK OF ADMIRATION!

LMC In your opinion, why you do think it's important to keep VHS alive?

BLV: For me, it just boils down to aesthetics. Cutside of the obvious nostalgia connection with VHS is as close as you can get to preserving the celluloid look of films for me, especially older files. File stock flaws and a griny look can actually improve a watching experience if you ask se especially with horror watching an old dark, crappy VBS copy of Texas Chainsaw Massacre really enhances its sort of fly on the wall, gritty feel that's lost when you start deening up the dirty. Nowadays, everyone's obsessed with producing what they believe is the clearest and "cleanest" look they can with digital cameras, TVs and movie players. Who said there's anything wrong with grainy, scratchy, imperfect looking films? The only great advantage I like about DVD is widescreen.

I truly miss the look of celluloid film made movies. They just have a completely different visual depth in most cases, I'd rather watch on VHS (in widescreen

> FOR MORE INFO ON BLACK LODGE PLEASE VISIT MYSPACE COM/REACKLODGEVIDEO



There seems to be a striking correlation that exists between VHS and winvl records the nostaleis, the collectibility, and above all else. the power it possesses to preserve media and save it from utter oblivion. Nuch like the almighty VHS. vinyl records have that allure, that magnetism that calls the nostalgia enthusiast's name it begs to be picked up examined and enjoyed. Read on, my fellow time-travelers, and enter a world of spinning nightmares, fantastic dreams and monster-rific adventures all brought to you by

the wonderful world of vinyl Unleashed in 1975 on Power Records (a division of Peter Pan Records who were giants in releasing children's stories on vinvil A Story of

Dracula, the Wolfman. and Prankenstein is example of the company's trademark book and record set.

While Peter Pan was steadily releasing children's gusic and narrated stories on record, it's Power division focused on churning out book and record sets themed with the likes of Batman Spider-Man, Star Frek and even Kojak This particular record spins a unique and fun tale that intertwines the three titular monsters with aspects of romance. deception, and of course, gypsy curses! The capable parration flows well over Neal Adams' distinctive comic style which has shaped some of DC Comics' most eminent characters. The narration for this record is available for download on various websites and blogs, but without the accompanion of the comic, it's a cake without icing. Neal Adams, we salute you! You can grab yourself a copy on

eBay for around \$20, and that ain't bad considering they'll probably never be a re-issue of any sort; even if a re-issue did occur, it would probably be a standard CD with a booklet, which just isn't as cool. If you wanna be a kid again for a solid twenty minutes, this is a great way to do

While we're on the topic of Peter Pan Records it would be a crime not to mention the Halloween classic Monster Mash. The 1962 original by Bobby "Boris" Pickett & The Crypt Kickers hit #1 on the Billboard charts in October of that year. making it the un-official Halloween anthem. Countless covers and re-releases followed with

Peter Pan taking a stab in the late 70's Git's tough to pinpoint the exact year, some internet sources claim it was released in 1977, but there's no year on the vinyll There were 2 stand-out tracks on the Mash LP, mixed with a bunch of terrible novelty songs by un-credited artists.

Before we dive into the music, let's acknowledge the kick-ass cover art George Peed. brother of Disney animator Bill Peed, had a knack for "cartoon horror" and inked many of the Pan releases, Here, Dracula & Frankenstein are gettin' freaky on the dance floor alongside a back-up band of . . . sonkeys?! There's a really cool "saze" on the back where you must escape from Dracula's castle by navigating through man-eating crocs. poisonous snakes and

When the needle hits the record a creaking door and bubbling cauldron lead into a 50's doowop style drum beat that resonates just as profoundly today as it did when it was released, Monster Mash

is a flawless blend of spooky and fun, guaranteed to get your Halloween

party started "Dinner With Drac" is the other great tune on the LP, with an awesome 70's guitar riff and some really funky sax solos. It paints a vivid picture of a haunted dinner party at Dracula's castle by the sea. The sone ends with Zacherley's famous words "Goodnight, whatever you are! The rest of the songs sound like out-of-place nursery rhymes or colorful hallucinations on a weird acid trip through your childhood. You can find this on Amazon or eBay, but it will run you close to \$40. There's also a 4-song 45 release with similar cover art, but no maze on the back

Pamous Honsters Speak was released in conjunction with Famous Monsters of Filmland magazine on AA Records (a Wonderland Records version also exists). This slab o' awesome contains OTR (Old Time Radio) style dramatic narration well-performed by Gabriel Dell, who is probably most famous for his roles in the Dead End Kids and Bowery Boys flicks of the 40s. The Frankenstein side concerns a town meeting where folks listen to the first recording of The Monster's voice; he agonizes about his existence, first questioning and then ultimately renouncing Baron Frankenstein. Dell's performance here is effective and draws you in; you can hear the torment and anger in The Monster's voice, and it really makes for an entertaining ride. The Dracula side is bit more relaxed and plays out like curtailed biography as The Count spills out his history and takes you for a stroll through a day in his life, Dell's portraval of Dracula is

keen witted and acid-tounged, but not without that vital dose of campy humor that flowed through Famous Monsters of Filmland, You can snag this recording on CD under the title Classic

Stories for Kids from the Mouth of Monsters on Amazon for about \$3 or so. The artwork is nowhere near as awesome, but the recording is fully in tact. It's a cheap and



And speaking of waking up the Monster kids, where would we be (and what would we eat?) if it weren't for Count Chocula, Frankenberry, and Boo Berry haunting everyone's kitchen, In 1979. General Mills had the brilliant idea of throwing vinvl into the cereal boxes! There were three records in the Monster Cereal Flexis set: The Monsters Go Disco, Monster Adventures in Guter Space, and Count Chocula Goes to Hollywood. They are extremely hard to find, and you just can't put a price tag on the nostalgia that cozes out of these records. Listening to them is the closest you can come to time travel and the furthest from a nutritious breakfast.

In The Monsters Go Disco, our characters need to cure their "Saturday Night Fever" so the Count suggests they "go disco" and "burn up the dance floor in their boogie shoes" At the club DJ Disco Don is on the wheels of steel for a danceoff, but suddenly they're too tired to dance and decide to go home to the mansion to eat cereal instead. In Count Chocula Goes to Hollywood Count wins a contest to act in a horror movie after receiving the news from a terrified sailsan our monsters are off to Tinneltown to the Monster

Hotel on Sunstruck Boulevard! Upon arrival. Com heads over to the studio to neet his producer and fellow actor Luke McSpook. It turns out Count is not the star, but Luke's stuntman! He quickly

decides acting is not for him and wants to go back to being a plain old monster. They all agree, so Count walks off the set and they all go home together for a howl of cereal. Seeing a pattern here? Apparently everything

sucks if you're not sitting home with a

bowl of this cereal.



But out of all 3 records, Monster Adventures in Outer Space is by far the weirdest. Frankenberry has lost his Teddy Bear, Boo Berry sounds more stoned than usual (check out his eyes), and they all notice a flying saucer outside that looks like a "huge pink marshmallow" (perhaps the cereal was laced with LSDW). They somehow get trapped inside the UFO on an "out of this world" adventure. The robot captain is on his way to the planet Moxie where Teddy Bears are born, but explains they must detour to embark on a "monster mission" to defeat the evil Ignaroid demon (who "hates happy voices"). The monsters are the chosen ones and it is up to them to free all the Teddies. Riffillight . . Count wakes up Frankenberry from this wacky dream and the missing teddy bear is discovered under the pillow. Frank claims it smells like the marshmallows in his Frankenberry cereal! Count Chocula and Boo Berry both chime in about how good their cereal is, and all three voices trail off into the distance, arguing about which cereal tastes better. Pure marketing genius!

Of course, not all horror vinyl was catered to kids of all ages. Some were made to satisfy the pipe-smoking connoisseur. Take for instance, A Hornbook for Witches as read by Vincent Price. Released in 1976 by Caedmon Records (famous for releasing spoken word records that were often read by the authors themselves). A Hornbook for Witches is a collection of poems crafted by author Leah Bodine Drake pulled from an extremely

scarce Arkhan House Publication. Vincent Price is as dramatic and potent as ever as he recites these rare poems with his unmistakable grace and style; even if Drake's words don't take you in Price's narration will entertain in its own right. The striking cover art for this



record was done by the husband and wife team of Caldecott Medal winners Leo & Diane Dillon You onn download free Mp3s of the tracks in various places on the web, and there also seems to be a number of cassettes available on Amazon and eBay going for reasonable prices. As mentioned earlier, these poems were taken from one the rarest Arkham House publications (coes for around \$2,0000 so that marks this record doubly valuable as it not only preserves a portion these obscure and adopt literary pieces, but also provides a wonderful performance from The Prince of Horror. There is a CD release floating around, but it's not easy to find. If you do find it, it'll probably cost you about \$20 to \$30. If you're going to pay that much, why not just go for the Lp which goes for around the same price? Vinyl lasts so much longer.

the case prior' viryl lasts so such longer.
Another exceplary relases that should
tent the more discerning horror enthusiant in
Tales of lerror as read by sichno Clastond.
'anguard released this bad-boy in 171 as a
double in an agstedoid sheeve adorned with
pointings by the irish stained glass artist large
vanious and the stained glass artist large
pathon with the manning within the estatedoid as

a special treat, a brief yet poignant excerpt of an eesay entitled "Supernatural Norror in literature" by H.P. Lowerraft taken from the arkaham House book of the came name almo appears included on the records are a half-dozen Poe-

included on the records are a half-down Potate including "The "Cli Table Bart" and "The Nainte of the Red Death" along with other Nainte of the Red Death" along with other Nainte of the Red Death" along with other includes and "The Bart's matteries," is been considered includes and "The Bart's activated who was publify in radio and early television, but was away shorten on the radio above the post proteers proceed to the red of the proteers of the red of the red of the red the non-free tales on this redense are stories and on that show and appeared on an earlier proneated on that show and appeared on an earlier proentitied diego journel to the record set in a through teasers tales and is mure to please any

fan of fine horror literature. You can seek out this puppy on the internet for about \$20, and seeing that this

(Vol. 13) a year earlier in 1977, and Even More

sterial is vinyl only, that's a steal: and last but certainly not least, wed like to share More Death & Morron First off, the record is called More Death and Morror. How fucking cool is that After

Death & Norron First
off, the record is
called Norro Beath and
Norron Bow tucking
cool in that After
reading through the back sleeve (and a little
help from our friend Google), we've discovered that
producer Hitle Harding also corested Beath & Norron

Death And Horror (Vol. 2% the final piece of the trilogy, in 1982 (collect them all? The overall output of 180 Records & Tapes from 1970-1989 is stunning - a sound effect collector's wet dreamand you can find a lot of it online. More Death And Envroy is unlike any sound

offer record where were heard in sulfice any resund offer record we've were heard in sulfateware never all the record was a sulfateware to the consideration of almost all of these suches hering exts and flots of visit conciling witches, hiering exts and flots of visit, such the limit contained to the contained and such the limit contained and the contained and offer incord or. I warpuse those visity is any cooler than Club tell did we sention that hore less than the record has 15 tracks on each side and that the record has 15 tracks on each side and there to contain the contained was a such as the character of the contained of the contained and there to contain the contained that the character of the theory to contain the contained that the character of the contained and

The record is especially brilliant because of how it was created, Soundman Feter Harwood reveals a few of their secrets "We used all nanner of equipment

manner of equipment from a bath of papier-maché for the bog sequence (Death in the Swamp to a pound of potatoes for eye gouging and

Last Timel.

pound of potatoes for eye gouging and multiple puncturing of flesh. Possibly the simplest track to make was the sewer The Sewer Ratal a BBC teapot dripping water into a bowl, with the rate being

somewhere dark ...

with the rate being yours truly drumming on an accountic tabletop with his fingers while crushing cornflakes for the gnaving of bones. Both Rike Iarding and I hope you listen to this disc in the same spirit in which it was made sheer insanity.

In let's not forget the cover art indrew Prevettid drawings are appalling, let's of the cocurrence is effects on the record are illustrated here branch redding of it all for all the companies of the control of the co

Happy hunting, Vinylvores!!



Welcome back fellow Lunchmeaters and Lunchmeatettes! I'm back from another healthy jaunt of purposter-diving, porn shop perusing and internet baseling and once again proudly displaying (in a dusty unnarked and pretty dann banged up cardboard box) a new mother lode of the lewd, lost and lovingly loathed VIS that fell through the cracks of culture somewhere between 1979 and 1995, which I gladly sit through each and every minute of on your behalf so that you may enjoy your big box, big price tag horror and cult all-star favorites in NTSC peace. But I don't mind wallowing in the movie muck for you - so let the mucking begin - for what is your trash is my Avatar

Mysterious Two (1982) Alan Landsburg Productions Director Gary Sherman writer Gary Sherman U.S.A. Home Video

Remember the Heaven's Gate cult? That black-clad bunch of Nike outfitted new-agers who committed mass suicide back in 1997 in hopes of a free ride in a UFO trailing the Hale-Bopp conet? Sure you do. Ok. . . maybe not. Well, whether you do or don't what's even weirder than this cult's allegiance to an alien afterlife is that there was an NBC TV movie made about its leaders 15 years earlier Clike, on regular TV and all) exposing the cult as a dangerous fraud leading the weak in mind and spirit into very deadly territory. But wait, what's even more shocking than this rare case of TV-movie-of-the-week as apocalyptic foreshadowing being actually produced is the sheer lack of any type of TV or film treatment of this subject after their mass vodka and barbiturate-fueled farewell to all things Earth. But, far be it from me to tell the white man what to put on television; I will just revel in the beauty that is this forestten find of low budget paranormal wonder, you should as well, since it's an early

outing by Veteran horror helner Gary Sherman (Raw Neat Dead & Buried Vice Squad) and peppered with an oddball cast of television melodrama mainstays like John Forsythe, Vic Tayback and a pre-gloved Robert Englund making this long-buried classhell a cauldron of cheese and sleaze worthy of drinking the Kool-Aid and riding the rocket ship just to get a look at all the spaced-out wreckage.

The Couch Potato Workout (1988) Tater Productions Inc. Director: Brian Cury Writer Richard Saperstein, Crais Ullman MCA Home Video

No better way to date yourself (not me) then by admitting you (that's you, not me) remember a time when the term "Couch Potato" came into being - and the immediate overuse and abuse the term took in the media for months and years to follow until such like "Where's the Beef?" and "Just Say No" it lost its funny and turned into nostalgic vapor - never to be heard of again. That is, unless you frequent duspsters and dollar stores, where for a few measly pesos, you can turn your VCR into a time machine, and a tacky one at that The Cough Potato Workout may fust be the finest 30 minutes of "specialty conedy" direct to VHS horseshit ever made, and that's during the time when Dorf on Golf, Dirty Tennis, and Gross Jokes VHS tapes had already cornered the market for horseshit on tape. Starring 80s pseudo-celebrity weirdo

Larry "Bud" Melman (real name Calvert Deforest of David Letterman fame) and a cast of overweight and overacting stereotypes that make the cast of the Magic Bullet infomercials look sincers this had the potential to flip the collective, body fat riddled bird at the 80s aerobics craze, but falls long of cringe



inducing instead. The worst part about this tape is that it is actually a workout tape. Minimalist granted but instead of roaking in some sort of anti-health kiss off to the mainstream tries to teach the couch and La-Z-boy ridden that opening Twinkie bags, remote control flexing, curling your toes, Milk Dud tossing and extended breathing are all good ways to burn fat - including on screen caloric counters and an annoying cheerlender-type personal trainer on hand to encourage it all. Fuck the calories and just burn this tape.

Video Wars (1964) Director Mario Giampaolo Rest Film & Video

To think there was a time in the heyday of the VHS boon when tape distributors had such a shortage of movies that they turned to low and no budget oddities like this nightwarish and mind-numbing non-performer as library filler to squeeze out a few Mon and Pop bucks. But to no avail it seems, as any and all records of Video wars seen to have vanished from the Internet and reference books, perhaps by the producers themselved Just you try finding this one mentioned somewhere. But saybe it's with good reason that this turd-riddled video game craze cash-in is persona-non-grata in the movie guides. It just doesn't belong there it belongs in a well-hidden cave, guarded by the denon dogs of "never again" VHS, screened once annually for the masses as a dire warning from beyond the far reaches of cinena and logic to those who dare gather their community college friends and family and make a James Bond spoof with one location, \$35.72 and a toy gun in their pocket.

Nonsenzical, unfunny, unexciting inaccurate off-kilter, off-base lopeided, and just generally shitted up teyend all direct to VES hope. Nideo ware is also surprisingly wonderful and gutter-level groovy for all those reasons. It's a pitch perfect battle cry of "do-it-yourself-notherfucker" from that otherworld of regional, self-contained and misguided filmmaking by way of rural Pennsylvania (special thanks to Mt. Airy lodge for the locations, and "Philly Cream" for the munico that has its head so far up its own ass that it mixes complete cinematic sense while serving as a dirty, broken middle finger to the rest of us for not trying.

Panic Station (1996) Seon Film Productions Director: Ian Pringle Writer Doug Ling, Ian Pringle Elizabeth Parsons

CARRARTZATZATA, TARRATTZARRARTZARRA TARRARTZARRARTZA TARRATTZARRARTZA, Oh. . . ahen! Hey, thanks for waking se up great Lunchmeat readers, I was just watching a little movie called Panic Station and wanted to tell you all about it when it seems I dozed off. Seems our friends over at Academy Entertainment have done it again - and they really got me this time. They took a sleepy little foreign character study about two guys at a remote outpost who do nothing for an hour and a half but talk and stare at monitors and twist dials and eat and talk and stare at monitors and twist . . and they sold it to me as a horror movie! And with all their spooky illustrating of the

clarchell cover and lack of any stills from the film on the back, but a great, chilling description, boy was I ever taken once more! So the Score so far Academy Home Video: 15 Robs O (that's zero). This is right up there with spartment Sero, Killer Workout CM \$ 30, Terror House, Wild Ridern, Blood Mania and The Mussay and the Curse of the Jackals - and any other Academy VHS I've been cinenatically date raped by in the past of course with one exception the Philip Michael Thomas super sleaze n' cheese classic Death Drug, which almost just almost,

nakes up for Panic Station. Celebrity Guide to Wine (1990) Silvers/Koster Productions Director: Daniel Helfgott Malofilm Distribution

Academy Home Entertainment

Does anyone reading this, or anyone who's every rented a video cassette for that matter, really give a rat's ass about what type of wine Whoopie Goldberg drinks with her organic fish sticks? Well concone thought we would all benefit from an hour's worth of celebrity ass kissing and wealth worship to cobble together this shoton-video stinker - which just happens to be one of the funniest films ever contained in a black plastic box. This is all courtesy of Dudley Moore, Steven Sengal, Kelly







ALL PLASTIC ASSEMBLY KIT a name of the historic French Revolution this acLeBrock, Robert Loggia (yes, Robert fucking Loggia), Herbie Hancock, Peter Weller and Whoopie Goldberg, who lend their sugs and wine glasses to the dos and don'ts of grape gulping, uncoricing, pouring, sipping and food matching - all to great pains as if they were actors PLANING themselves - and all interspersed with REAL wine expert and former Spage maitre d' Bernard Erpicum, who does little to wrangle any sense or class into this crusty cluster of cormball celebrity misfires and soldy susings. But if your thing is pain then watch in glorious horror as loggia manhandles steaks in his backyard, Seagal and LeBrock do some of the most chemistry-barren Boyart and Bacall riffs ever committed to hi-wrade tape, and a cadre of other Clisters convey a sense of seneral shock and disinterest as they sniff their own corks. This not-so-wellaged beauty was followed up by The Celebrity Guide to Entertaining in 1995 (no kidding) with most of the same celebrity cast - and certainly the same flat and sour taste.

Rape: A Crime of Violence (1982) World Productions, Inc. Directors B. Dennis Wood Manter Arts Video

Ever think that sometimes a "self-help" video does too good a job illustrating its subject matter? Like perhaps it was made just for the person the tape purports to be warning you against? Think of it the same way that 98% of workout videos are made for perverts, and not those well-meaning heavyweight housewives (but not you or I of course, because we are not perverts or overweight housewives, right? But that's the feeling I slid off the couch and onto the floor with after my first law-dropping viewing of this homenade hoot of a woman's selfdefense (and unintentional party pleasing) video - the feeling that the producers were thinly veiling their intent to lure viewers hankering to watch some minulated rape on tame - while not at all masking their complete ignorance when



it comes to the quite serious subject at hand. The truth is hidden somewhere under the eight inch rus on producer / director Bob Chaney's head, but he's not telling. All he's interested in is making sure you are not a victim. Nice guy, huh? He illustrates this with long, drawn out, poorly-acted "docudrama" segments of women being stalked and raped off camera, including a wine bottle violation that better belongs in some Italianmade women in prison aleazefest than on the "general interest" rack at Mon and Pop Video USA. Remember kids this is long before you could slap any old torture porn or rape movie of the week in your PS3 and wallow in the raunchy realism - this tape, and I have determined that yes, this tape alone - is all a sick fucker had in the hazy halcyon days of VHS circa 1982 to get their rocks off; and for this you should appreciate just how good you have it today!

Fowl Play (1975) Hagen-Wayne Film Organization Director Gus Trikonis Writer Michael Laton Paragon Hone Video

How's your cock? Is your cock big? Is your cock strong? "Anything to declare?"... "Oh. just my cock" I think you see where this is coinc. Roostern of course! Roosters who fight to the death! In the Philippines, no less, where life is cheap, and the life of roosters cheaper than food stamps and food stamps are C-H-E-A-P in the Philippines. But wait This not-so-eggoellent obscurity from workhorse director Gus Trikonis (The Evil. Take this Job and Shove It and stalwart. western TV show veteran Ross Hagen is actually a CONEDY - that's cocks-for-laughs and it's all rated PG. So brace yourself for one misplaced cock joke after another. Moderately funny until the first reel is even done, but quickly just as grueling as the (very real) cockfights peppered throughout the film Cock Plot Hagen plays an American cowboy in the Philippines with a huge cock who decides to put his cock to the test against the local cocks and who has to prove his cock is better than the rest - without setting



his cock stolen or killed - and he is not leaving until everyone sees his cock in action and victorious when thrust before all the other cock contenders. I am certainly not making matters any better, overcooking an already dead cock joke here in the sacred Lunchmeat pages, a joke hardly worth a Naked Gun one-off, but I can't make this movie any better. I can only try to write the word cook until it sets on your nerves, which will magically make you feel exactly how I did while dumping 85 minutes of my life on this movie. connecting you and I dear reader, for all time, right at the cock.

There's even more trash to be had in the next issue! Stav tuned!

Rortable Grindhouses the Lost Art of the VHS Box
Baited by Jacques Boyreau
Fantagraphics
Beviewed by Aaron Lange

Reviewed by Aaron Lange 70 2008 the last ship set sail. The many had changed the crew was nutinous.

and the carpy our domest to tamble over the edge of a new Lint world, dony, it want is whip - it was a light - a tag ing containing the line in this past of per consoled Will consette tapes to be distributed by a super locarious supplier. 200 saw the last Will reduces of a super twini clint of Missroy or Vicineous and notiviruleus risks entails to had hung on longer than they should have, be the wavebouse was expliced and the obsolete copy our looked conto a truck the land sent of it into a word not fit flat or much as singled. This deed this is it this is the land Christman', which Will have President on the land of the only life warms after a Ristory of Vicineous faults become fine a line of the Peril

and Partnersell detricty both received limited promotional YMI distribution in 2000, highest deceipt receipt us so find seconds a file charginating YMI over digital formats. Partnerser, in 2000, homosocied announced the world's first dual deck YMI 500 km and the American Company in your by tape and water beliefs do bellets the way you ware sear to -all without evidening membrane.

Out of this cultural contracting comes decourse by results fortunate orientations that art of the will be instant in a naive Will style all-posses, the book inscinitely attent the point should train manufacturers certainly lower that pool posinging could set you to rest. Trailing through Christian and all Yim manufacturers certainly lower that possesses the position of the positi

In the dispel noise, introduction are currier and editor Poyresu writes. The minest delificate of crudinal distance or made registed one of Indian Poyres and editor Poyresu writes. The minest delificate of crudinal distance or made register of the poyres of the poyresu and content to only offer must exploitation face. Is each talk but include mandes out-of-young surface principle and the Scokers out of fine send or delinational tapes like Scokersing withfesting a video that boards "VIVI ARKA SPRINGED Sources and delinational tapes like Scokersing withfesting a video that boards "VIVI ARKA SPRINGED Sources and delinational tapes and the Scokersing withfesting a video that boards "VIVI ARKA SPRINGED Sources and delinational tapes and the Scokersing with the second of the

edizational tapes like nonlineary entretails a video that board 5 with same armite softwar early over look at all 12 boxes.

Despite the verify inclusion of 50s tapes like Schwartzhopf how the war was not mondo weird one cultists

The same transfer of with a same transfer of with the control of the contro

can red say; The walority of titles on display are more admin to any, The form Murchen which features proposally the overgular lade over Ye were research did if a medium the band covered holds freatis and bearing represently the overgular lade to over Ye were research did if a medium the band of covered holds from the and bearing representation is will as the epicar on birth the Wil box (feet, if wiewed as a work of art. Now titled band covere feature shills from the till, an arrivating bally low, and your typical, 10th symptoms. Here included covered course shill for the till reduced the stress and shill.

Oilly care was specifically not inten to show yielding of the video thereor. Their printing and introduction stress of the same parties that make given a transfer of the same parties that make gener and inventory reduction or the same parties that make gener and inventory reduction are a neclearistic plainty of printing care that show what there wideous do to curvive. There existing a factorist much region much rightly in the parties to the curve of the same parties that the reduce of the curve of the same parties and the same parties of th

many of the titles on display have the pincepoor low imaged Illustrations you'd struct, while others move a criticing graphic expectation that you now current own Potocobop midsewant as share intering for titles are hand muck and not leadly trutted off of more software. Ongoing any splatter lettering with a comic book examination of the recolors Numbers deveryly netures a hancer as the main letter "This kind of our just the book for recolors Numbers deveryly netures a hancer as the main letter "This kind of our just them supress. Lap on a fout, may fram, and call it a day, merit is and online streaming effer some of this pulsace and fout a deep disposable culture on the mindow.

just redent masses. For those who size expeditions to the old video outlets - the kind with porm in the backrose, and a full arbitrary by the register - derindhouse offers the next best thing. The book is dedicated to television's occult journalist solchak. If I'd had any ray, I'd have dedicated it to a strange store I once may in rector that practice only "dull and Kunp-Vi".

All hallard one remoted, There is a deep salmoning about finish rill of eld machinery or version our receivant type to the challange the samplement of a victitation board on an Implement terminary many carried and the challange that the challange the samplement of a victitation board on an Implement terminary many carried the containing and the challange of the

variety of kines, including his self-published nini-comic, Rasor Surn Contact at aarunlangel Motaniloss

STRANGE BUT TRUE!!



If it's one thing we all know it's that runninging through dirt mails and junk shope will lead to finding cool with two for initiance, this little decay of a "vul" which was usearched from a hole in the whill ame shop in the law in the whill ame shop in the law in

owned in the mail Midda turn into murkerous absolutions, green eyes afglowing as they done around the table charting inhusen counds. Fresty blitchin, rightwill hely as Not there was no tape inside one could plainly tall by holding it. I was beamed. I decided to open it up anyway, but for rithe is one thould a gentry nuber descen popped up outta that mischer in this thing assuing or what? Keep on diggli, "discovered". JS

Released in 1987 by Forum Novelties, INC.



OUTER SPACE

14 03 44 14 14

HILLING

BE



